JOIN in and CELEBRATE

SACRED DANCE GUILD.

newsletter

Winter Issue 1974-75 XVII 2

THE SACRED DANCE GUILD
invites you to the 1975 JUNE Institute....

CELEBRATION ON BLUE MOUNTAIN

featuring the leadership of DOUG ADAMS
and MARY CRAIGHILL

June 17 - 20, 1975

*

BE ON THE ALERT FOR:

1. If the nominating committee (Joan Sparrow, Martha Yates and Jary Yoos) calls on you for a job, do accept....if you are not called and would like to volunteer, do contact one of the three!!!!!!
2. Doug Adams has written a new article on Congregational Dance. While this booklet is in the preparation, do address all inquiries to Mrs. Collins C. Clark (Kay), 636 Fountain St. N.E., Grand Rapids, Michigan 49503.
3. A brief form of the Application Form for Scholarship Aid Through the Ruby Henderson Fund is included on Page 26 of this edition.

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Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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Honorary Life Members of SACRED DANCE GUILD

MARY ANTHONEY
FORREST COGGAN
JESS MEEKER
TED SHAWN (now deceased)
RUTH ST. DENIS (now deceased)

In this issue....

Special Announcements	1
Be on Alert	1
Minutes, Guild Board	3
Recommended Reading	4
Music	4
Films	4
"Bit" Reviews	4
History (excerpts)	7
News of Sacred Dance Activity	10
The Guest Column (Mary Craighill)	22
Extra!!!!	23
Letters to the Editor	25
Membership Information	25
Helps and Guidelines	26

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Special Announcements

Jan: 27: Carlyn Reed, lecture-demonstration on dance and religious dance, Barrington College, Barrington, R.I.

Feb: 6: "A Song for God" - Carlyn Reed, Fairfield University, Shelton, Conn.

7: "Living Solid Face" - Forrest Coggan, Cincinnati, Ohio.

15: SDG Workshop, Grand Rapids, Michigan.

22: Saturday SDG Workshop, National Cathedral, Washington, D.C., Doug Adams.

Mar: 7: South Orange,N.J., 1:00 and 8:00 Dance in Worship, Barbara Miller, Church Women United

Apr: 5: Sacred Dance Workshop (grad project), Temple University, Philadelphia, Pa., Alice Rader

Spring: Jubilate Dancers Tour South Col., Nevada, New Mexico

Jan: "Dancing in Christian Worship and Education", Pres. Sch. Chr. Ed, Richmond, Va.

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:
- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

SACRED DANCE GUILD OFFICERS 1974-75

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Helps & Guidelines Chairman: Mrs. Mal Schlegel (Bernese), 2574 Union SE, Grand Rapids, Michigan 49507

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1974-76
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1974-77
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Southeast (Ala.,Flo., Ga., N.C.,S.C.): Mrs. Elwyn Chaney (Margaret), Box 313, Indian Rocks Beach, Florida 33535
Southwest: Mrs. Susan Bauer, 1221 W. 11th St., Tempe, Arizona 85281

Minutes of Sacred Dance Guild Board Meeting, October 17, 1974, Grand Rapids, Michigan

Present: Maxine DeBruyn, Kathy Muir, Bernese Schlegel, Winona Cayvan, Kay Clark.

Treasurer's Report as of Oct. 1st

Checking Account - $900.72
Henderson Fund - 952.04

Item: Kathy is investigating the possibility of establishing a non profit tax free status for SDG. Toni' Intravaia reported the sending of 300 copies of the Fall Newsletter at the cost of $318.70. She has found she can procure thinner paper - and if we can get a tax free status - we may win yet!

Item: Discussion of new member for Nominating Committee. Kay called Jary Yoos and, though a busy schedule ahead for her, she agreed. So Joan Sparrow, Martha Yates and Jary will carry on together.

Item: Projected SDG one day Workshop - Feb. 15th, '75 - in Grand Rapids at First United Methodist Church. Further information on this will be forthcoming.

Item: Virginia Lucke's Memorial Fund has $105.91 recorded. We would be most grateful for any additional contributions. Send to Kathy Muir at 2910 Bonnell Ave. S.E., Grand Rapids, Mich. 49506.

Item: Reminder! New blue insert sheets for SDG brochures are available. If in need of same contact Kay Clark.

Item: Re the '74 June Institute. The Board gives its heartfelt thanks to Mary Jane Wolbers for all the work, great accomplishment and solving all the hairy last minute problems that arose. The plans for '75 include the stressing of more technique, development of composition and dance for congregations. A special expression of appreciation goes also to all of those who participated in the touching tribute to our dear Virginia Lucke. Maxine explained most graphically each phase of the program.

Item: The Board has gratefully accepted the article written by Doug Adams for inclusion in the Helps & Guidelines Kit for an additional fee. Winona Cayvan is checking printing costs, etc. Further information will be forthcoming.

Item: Maxine announced she received more than sufficient acceptance of the new By-Laws - therefore they now become official. She requests all old copies be destroyed and the printing of the new laws in the Fall '74 Newsletter be retained!

Item: Maxine would appreciate your remarks concerning the agenda for the Executive Board meetings. Any ideas you might wish to add for discussion, etc.

Item: Good news! Mrs. Elwyn Chaney (Margaret) will be our SDG Southeast Publicity Person. Sates include Alabama, Florida, Georgia and North and South Carolina. If any of you have names of interested people in that area please send to her at Box 313 - Indian Rocks Beach - Florida 33535. She is contemplating a Workshop either this Fall or early Spring and can use help with a mailing list. Margaret also told of Virginia Lucke's presence at a meeting in '48 or '49 which was the nucleus of the eventual formation of Sacred Dance Guild. She said " - this was before Sacred Dance Guild was organized - but as you can see - Virginia was among the earliest ones active in this field and meeting to share ideas. So for 25 years she contributed her skill in dance and her buoyant, resilient spirit and her openess for God's creative power to flow through her. She was a blessing to all of us." Amen, Margaret - you brought tears to our eyes - beautifully described by one who knew her for many a long year.

Respectfully submitted,
Kathryn S. Clark
Corresponding Sec'y. -
in absence of Karen Russell,
Recording Sec'y.

** ** ** Recommended Reading ** ** **

"Humor in the American Pulpit from George Whitefield Through Henry Ward Beecher", The Sharing Company, P.O. Box 190, North Aurora, Illinois 60542, $6.95...the author DOUG ADAMS.
Doug stresses that laughing like dancing has an equalizing effect in church, for once two have laughed or danced together, neither one can lord it over the other again. Many ministers may appreciate receiving a copy of this book to help them show their congregations that laughing in church is "traditional." And much of the historic humor is still able to help us laugh at what some of take as too important. For instance, here is one example from the book: "A prominent divine of another denomination, meaning to be slightly sarcastic, once said to my old friend Mr. Cartwright (that frontier Methodist preacher), 'How is it that you have no doctors of divinity (no D.D.'s) in your denomination?' 'Our divinity is not sick and don't need doctoring,' said the sturdy backwoods man."

"Once Upon a Christmas" by Pearl S. Buck, The John Day Company, New York.
Your editor received this for Christmas. It is a delightful collection for good reading and for ideas in whatever form of art the peruser enjoys.

A poem by Mary Dell Miles:

A SMALL THING

A girl danced the creation
And as she did the birds
(She locked her thumbs and
Stretched her fingers up, flying!)
I thought about
When God made birds.
Such a small thing
For such a big God....

MMMM

a firecracker-laden frame representing a bull."

*

From Seedbed, ARC, Society for the Arts, Religion and Contemporary Culture, Inc. 16 E. 56th St.,NY. 10022. Nov., 1974

"...ARC member Doug Adams has been appointed by the Polanyi Society as coordinator to report research on the uses of Michael Polanyi's philosophy for explorations within the arts. At their October meeting in Boston on 'Polanyi in Context' several papers of interest to ARC members were shared: Doug Adams presented 'Ironies in Jasper Johns' Painting: Parallels to Wittgenstein and Polanyi'; in ' Distinguishing the Dancer from the Dance,' Jerry Gill of Eckerd College, in Florida explored Berman's films from the perspective afforded by Polanyi's structure of tacit and explicit knowing; and Geoffrey Payzant, Toronot University presented 'Keys in Musical Perspective.' Doug welcomes reports of inquiries within the arts by ARC members who find helpful Polanyi's "Tacit Dimension or Personal Knowledge: Towards a Post-Critical Philosophy.' Send information to Doug Adams, National Collection of Fine Arts, 8th and G Streets, N.W., Washington, D.C. 20560."

*

From The Messenger, July 12, 1974, Belleville, Illinois:

The Handicapped Adult - A Question of Attitude:
"...A member of the Gallaudet College Rock Gospel song group uses sign language to express 'to offer, to lift up, to support.' 'Sign language is the typical communication form used among the deaf. It is not something to joke about or ridicule.'...."
(Ed. Note: The college also has a fine movement ensemble and has used the group for worship dance.)

*

Dance Magazine, April 1967:

"English Cathedral to be Opened with Modern Dance

Liverpool's new Roman Catholic Metropolitan Cathedral of Christ the King will be opened May 26 with a danced interpretation of the Mass, choreographed by Bill Harpe. According to the cathedral's clergy and Opening Celebrations Office, this is the first known time that a Catholic cathedral has been opened with a ceremony involving dance. A co. of 180 has been assembled for the event, including 36 dancers. A further surprising aspect of an already surprising prod. is the fact that the dance technique to be utilized on this occasion is American modern dance; specifically, the Martha Graham technique. Harpe assembled his co. following auditions at Robin Howard's London School of Contemporary Dance... Harpe says he does not intend his choreography in any way to imitate the Mass itself; rather, he conceives it as an image of the congregation's emotional response to the Mass. It seems likely that Harpe does not intend the opening celebration to be the end of the cathedral's association with dance. For he also plans the establishment of a dance library."
(Ed. Note: If any reader finds out what has transpired since 1967, drop your editor a note.)

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From The Wichita Beacon, Wichita, Kansas September 2, 1967:

Religion - Dance Group Aim A Religious One
"The group's name is the Ecumenical Terpsichoreans. It has a kind of musical lilt to it--and the members have a musical purpose. They do dance interpretations of religious themes to contemporary music. ..."
(Ed. Note: Does Wichita still have this group?)

*

From Whence talent?, the Monitor's daily religious article, Part 11, The Christian Science Monitor, Thursday, December 27, 1973.

"This is the conclusion of an interview with Martha Graham, the world's most famous modern dancer. The questions are put by Henrietta Buckmaster, editor of the Home Forum page.

How do you retain your original vision when you are obliged to divide it between dancers, designer, composer?

M.G. I've been fortunate to work with designers who are artists. Isamu Noguchi is a great sculptor and although we've not always seen eye to eye, we've never had words because his way is also the result of an intense inner vision. If you can accept that and keep yourself intact, then your own vision remains. As for composers, I have worked with great ones. I write copiously, usually at night. I give this script - or notations- to the composer, if he wants it. The script is not rigidly followed. I never show the composer any movements because then I would never get his fresh, creative response. I never choreograph until I have the music. Halim El-Dabh wrote the music for Clytemnestra. This was not easy. He is Egyptian and when we were working, he would come and play the drums himself. His hand inside an Egyptian drum was an entirely different hand from anyone else's. I could never reproduce those sounds in movement but I did the best I could.

I think Clytemnestra stands entirely alone, but - why did you do it, an entire evening of the Orestiana?

M.G. I did not start out to do a full-length work. It just got bigger and bigger as I knew more about this woman. The why, the terrible inner drive that caused her - causes people today to destroy and be destroyed - had not been illumined in the dance before.

Every woman perhaps has some vestige of Clytemnestra in her. I said that to a girl who was going to dance in it, and she said 'I have nothing to do with her.' I said, 'I'm sorry but you have. I've seen you kill a man by speaking to him in a certain way and I suggest that is a form of death, just as though you had used a knife.'

You say the East has meant so much to you. Yet your imagination has been greatly stirred by Judeo-Christian and Greek thinking.

M.G. I think the Greek is more Asian than it is Western - I think this is true of the Hebrew also, and I've read a great deal in Hebraic literature. I don't mean by that that I accept Asian philosophy. But Asians have the capacity for great stillness. That is why I find it easier to work with Asian girls because their bodies have the ability to be absolutely still, though never immobile. The stillness is like a hummingbird's. Here is the highest vibration, I suppose, of any living thing; this utter stillness is a miracle. And it is that stillness out of which everything is born. And it is the ability to hold that - an intense still activity at one's own center - that is life. The vibration unseen is always there. And the worker in the arts must recognize this, seize upon it and use it.

As far as Asia is concerned perhaps it's the Yankee Clipper part of my background that loves it. I was also brought up in a strange way religiously, half Presbyterian and half Roman Catholic- this left its mark! I'll never forget my excitement when I found an unexpected meaning, in the dictionary, for the word, "sin" - 'to miss the mark.' That was for me a great comfort. Sin had nothing to do with Cotton Mather or hellfire or damnation.

In your notebooks* you write: 'God is pure act.' You also write "This is an ecstatic voyage. Please do not embark with me unless you know the destination and arrivement at a port of call (the self) where the cargo is demanded.' The cargo?

M.G. What life has given you. You can't come empty handed. You can't pass the customs without some deposit of support. And what you take to the port of call must sustain your life. This is demanded of you before you enter. It is not always arrived at, not always accepted, but life is a voyage. Gilgamesh, Enkidu, Ulysses, the Ancient Mariner, Jonah all knew this - all made great voyages. They all found the

longed-for dwelling place which is one's being.

You can have an idea of a beautiful dance. If you don't do it, it isn't a dance. It's a thought. If you are dancing,if your arm is supposed to come up to a certain place, and you have decided upon that as necessary to the emotional content of the dance, it should come up there 50 times out of 50. Once the law is established in you, by yourself, then you follow that law. I believe that God is act, God is balance, the ability to hold to oneself, to embrace all things, to know.

You have a question in your notebooks 'How can I objectify sunset or the end of the day?'

M.G. The glory of autumn, the instant of sunset - one can show - it is within. Sunset is honorable, even dark is honorable though it's not pleasant always - sometimes it is a spell. The great Northern Saga tells us what it means to be trapped by a spell. When the Great Wolf was entrapped by the god of muschief, Loki, he was bound with chains. But the chains were the football of a cat, the beard of a woman, the roots of a stone, the breath of a fish and the spittle of a bird. The chains could be broken at any time.

You wrote: 'If the Kingdom of Heaven is within, then within is where reality lies.' Would you put that any differently now?

M.G. No. Though I might not use the words 'Kingdom of Heaven' so lightly now. But drawing out - the true meaning of education - that's touching some part of the kingdom of Heaven. I think we're beginning to get back to that understanding - drawing forth what you are. In working with dancers, particularly now that I no longer dance, my interest is in helping them live as individuals, not as members of a group - to give them every opportunity to become what they are able to become if they have the courage. And if that lies within one, then the fields, the palaces and meadows of your memory - which St. Augustine speaks of overcoming - become nature inclining once again to those places in your memory. If that is within you, then all the world should help you bring it forth."

*"The Notebooks of Martha Graham" introduction by Nancy Wislon Ross (Harcourt Brace Jovanovich, $25.)

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H I S T O R Y

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

From " A Study of Modern Dance as a Means of Worship in the United States with Emphasis upon the History, Development, and Contributions of the Sacred Dance Guild and of Rhythmic Choirs" (A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in Dance and Related Arts in the graduate school of the Texas Woman's University, College of Health, Physical Education and Recreation by Marilyn Kay Lewis Hart, B.S., Denton, Texas, May, 1965.)
(Ed. Note: This is a continuation of the excerpts in the Fall Issue of Newsletter.)

"...Modern Dance....Turner...Modern, or contemporary dance, is an art form that uses movement as a medium of expression ....The present investigator defined religious dance as: 1. Modern Dance, based upon religious themes, which is performed in a church setting for the purpose of glorifying and supplicating God. 2. An art form that uses movement as a medium of expressing religious emotion, ideas, convictions, inspirations, and moods for purposes of worship..

"This study was limited to a study of religious dance performed in church settings and used as a means of worship by Christian, Unitarian, and Jewish faiths in the United States from 1900 to 1963....The primary purpose of this study was to describe modern dance as a means of worship in the United States during the twentieth century with a special emphasis given to the history, development, and contributions of the Sacred Dance Guild and the rhythmic choir...

"She then categorized and analyzed the data collected from both human and documentary sources under subdivisions within the following broad topics; (1) Significance of Dance as a Means of Worship to the American Indians and to Members of Selected Religious Denominations; (2) Modern Dances Based on Religious Themes Performed in Church Settings; (3) Outstanding Individuals Associated with Religious Dance; (4) History and Development of Sacred Dance Guild; and (5) History and Development of Rhythmic Choir Movement....

"Ruth St. Denis....The resultant paperback booklet, entitled, 'The Divine Dance,' remained unpublished for many years until Adelphi College of Garden City, New York.... The contents of the work were divided into eight lessons: 1. Spiritual Understanding and Realization, 2. The Body as Instrument of Spiritual Being, 3. The Divine Dance 4. The Solo Dance 5. The Group Dance 6. The Relation of the Divine Dance to Traditional Worship 7. The Divine Dance as Future Herald of a Finer Humanity, Manifesting Christ 8. Dance of the Future....

"Reverend Robert A. Storer....philosophy concerning religious dance: 'It is not my thought that this kind of dancing can or should replace our present forms of worship, or that it should be a regular part of Sunday services. I am convinced that rhythmic work can enrich our present forms of pageantry, that it can be used for processionals and occasionally to interpret an anthem. I am likewise convinced that the practice of rhythm is most beneficial to the young people who participate. In any event let us be open-minded and be willing to experiment in a field that has the sanction of history and the promise of adding beauty to man's worship of God in the future.'....

"In this chapter of the thesis, the investigator will present the history and development of the Sacred Dance Guild and the Rhythmic Choir Movement. The two groups are interrelated since many rhythmic choirs function under the auspices of members of the Sacred Dance Guild.

"Prior to the initial meeting of the Eastern Regional Sacred Dance Association in 1956 and the subsequent creation of the of the Sacred Dance Guild in 1958, hundreds of rhythmic choirs have been developed in the United States. Although rhythmic choirs vary widely in nature, they may be described as organized groups of persons who use rhythmic gestures and motions in expressing ideas of religious significance during the worship service....

"The Sacred Dance Guild, founded in 1958, grew out of an expressed need for directors of rhythmic choirs and other persons interested in dance as a religious art to share ideas, convictions, and aspirations in the field of religious dance. Although a youthful organization in 1963 the Guild had 180 members representing twenty-one of the fifty states. The purposes of the Sacred Dance Guild, as stated in the By-laws of the organization, are 'to stimulate interest in the dance as a religious art form and to provide a means of communication and training for the directors of rhythmic choirs.'....

"One of the major problems confronting rhythmic choir directors is 'to find and use those gestures and motions which are intelligible to Christianity in expressing religiously significant ideas, convictions and moods of worship for themselves and others.' (Storer 1963)....

"Within the organization controversy exists with respect to the nature of the dance to be incorporated into worship service by rhythmic choir members and the degree of skill which should characterize members of the Sacred Dance Guild. A few of the questions which members are presently seeking to answer are: (1) What is religious dance and what makes it a significant experience for the worshipper? (2) What level of skill must be attained by members of rhythmic choirs to enable them to communicate effectively to members of a congregation? (3) What contributions can the Sacred Dance Guild make in promoting dance as a means of worship?....

"Havelock Ellis....'The evolution of dance as a high art belongs to prehistory. At the dawn of civilization, dance had already reached a degree of perfection that no other art or science could match.' ....Barbara Page: 'All through the history of developing religious consciousness, dance

is found as a manifestation of religious emotion.....Paul Radin....'Religious feeling is almost always accompanied by certain muscular responses, the folding of the hands, the bowing of the head, closing of the eyes, and by all external signs of mental and emotional concentration....Helen Gray: 'Prayer in its fullest sense is the act of fitting one's soul into one's body, of lighting up one's body with God.'.... Doctor Howard Thurman's statement: 'Historically, the act of worship provides a transcendant point of focus for such release. Because the genius of the dance, certainly in its more liturgical aspects, is to effect a creative synthesis of body, mind, and the spirit in a single respiratory beat, the significance of such an experience for the community is not far to seek. Beset by fears and anxieties with the sense of direction for the common life obscured by the deep shadows of heavy forebodings, modern man is desperately in need of experiences that make for wholeness, for synthesis, and therefore, validation. The dance provides that kind of integrating moment which may enable the human spirit to catch its breath in the struggle to achieve a friendly society of friendly men underneath a friendly sky.'....

"Ruth St. Denis: 'Dance is the one art where the physical, emotional, and intellectual aspects of self are employed completely and simultaneously. It is only fitting, therefore, that the high aims of religion come again to be expressed in the art of dance, which is a natural symbol of an integrated life.'....

"Margaret Fisk Taylor...'that she asks three things of the members of rhythmic choirs with whom she works: "(1) that they have spiritual depth and integrity; (2) that they have a sense of the dramatic, of conflict, and of searching; and (3) that they evolve dynamic movement to communicate."

"....Sister Jean Thompson, of the Order of the Teachers of the Children of God, offered this philosophy concerning contemporary religious dance. 'To those of us who are interested in religious dance today there are several things to be remembered. First, when we offer our dance to God we must offer we must offer Him something good--a good dance. A religious or Sacred dance should be at least as good as secular dances seen on Broadway. Since it is inspired by God, it should be better....'

"Controversary exists among the members of the Guild concerning the degree of skill a rhythmic choir performer must exhibit in order to effectively communicate religious feeling to the congregation....

"Although Shawn is recognized for his production of the first church service in dance, many persons believe that the contributions of Ruth St. Denis to religious dance are even more outstanding than those of her husband, Ted Shawn. Ruth St. Denis performed many dances of an oriental religious nature, among which the most prominent was 'Radha.' Perhaps the greatest contribution of Ruth St. Denis to the establishment of dance as a modern religious art lies in her dedicated efforts to synthesize all of the arts and religion through her lectures, publications, and performances. ....

"Conclusions...The data collected and analyzed in the present investigation warranted the following conclusion concerning dance as a contemporary religious art:

1. The Sacred Dance Guild has contributed to the development of religious dance in the United States in innumerable ways, as described in the foregoing chapters of the thesis.

2. The number of individuals in the United States who believe in the value of sacred dance continues to grow, and many more churches and synagogues avail themselves of the services of such persons than ever before.

3. Members of the Sacred Dance Guild must decide whether the major purpose of religious dance is to express a personal experience in worship or to communicate with an audience or congregation through artistically valid means.

4. Most members of the Sacred Dance Guild realize that in the past decade they have functioned more or less on an artistic level which is modest in scope. They know that most of their work will, for some time to come, remain in the hands of artistically inexperienced who will be less concerned with the technical aspect of dance than with the task of uniting the holy service with the concept of devotional movement.

5. There is also full awareness among

Guild members that artistic stimulation and new creative concepts are needed to make the Movement grow not only in numbers, but also in depth.

6. Religious dance must be recognized as an art and treated with the respect traditionally accorded the other arts by the church in order to make it sacred in nature. ...."

NEWS OF SACRED DANCE ACTIVITY
(Listed alphabetically by states)

COLORADO -

Lynne M. Batty, publicity chairperson for the Jubilate Dancers, CONSTANCE FISHER, director, reports from Denver: The Jubilate Dancers of Denver have been working together for the past five years. Currently they number 20 women and men. As they are not affiliated with any one church and are ecumenical, they are unique in this part of the country. The group is directed by Mrs. Constance Fisher who has worked with Margaret Taylor Chaney and Barbara Mettler. Mrs. Fisher had led dance choirs in Washington State, California, Texas, and Colorado and is well-known in the field of sacred dance.

At this writing the Jubilate Dancers just completed a Succoth Festival with Christ Church United Methodist. This was a joint effort in planning and execution. The evening began with a meal with the traditional Jewish Blessings given. Next was a song fest led by Ms. Simi Fleisher. The last part of the evening was a drama done in dance telling not only the story of the Succoth Festival but something of the Hebrew ability to rejoice.

For Christmas the Dancers did Lloyd Pfautsch's "Day for Dancing" for two different churches. Not only was the dancing done by the Jubilate Dancers but with the church members who had planned the worship services. For the past four years the Jubilate Dancers have done this work by Pfautsch in the Denver-Boulder area.

In late October the Jubilate Dancers were asked to the Air Force Academy to do the Sunday evening worship service with the cadets. They led them in a workshop which included miming various Biblical passages and learning traditional Jewish dances.

The Jubilate Dancers are planning a tour in the Spring of 1975. They plan to go to southern Colorado and northern New Mexico.

CONNECTICUT -

From Carlynn Reed (31 Church Street, Shelton, Conn. 06484): "...Although we moved here August 25, within 6 weeks I was asked to be in a multi-media presentation which was part of the Roman Catholic 'Respect for Life Program.' I presented five dances in front of a screen on which were projected beautiful slides. The title of the presentation was ' A Song for God ' beautifully done with slides, poetry, music, and dance. We have done this in different churches four times this fall with at least one coming up in the new year at Fairfield University on Feb. 6. On January 27, I am doing a lecture demonstration on dance and religious dance at Barrington College, Barrington, R.I. at 8:30 a.m. With me will be three others-newly formed Sacred dance Group here in Huntington.

*

Louise Mattlage reports from Southport: "I gave a lecture-demonstration at Harvard Divinity School in October and presented a week-end of workshops and programs (4) at Brown University...."

ILLINOIS -

From the Messenger, October 11, 1974, Belleville, Illinois: Father Lucien Deiss and Mrs. Gloria Weyman, leaders for a Liturgy-Music Workshop at Belleville, had as the goal "Goal of the workshop is to help one to seek ways to pray better in accordance with the spirit of the liturgy, following the tradition and principles of Vatican II."

*

Toni' Intravaia, Carbondale, Illinois danced and spoke "Psalm 150", "A Birthday" (Rossetti),"They Come No More, Those Finches" (MacLeish) and "The Prayer of

St. Francis" as a part of the Church Women United World Day of Prayer, held in St. Francis Church.

Toni' also was a part of a total month's dedication to the arts and religion for the Church of the Good Shepherd, Carbondale. The Junior Choir danced the Processional, 150th Psalm, Joy is Like the Rain and the Lord of the Dance. The Senior Choir sang the last two hymns.

St. Francis Church, Carbondale, Illinois had Mrs. Intravaia dance the Annunciation with guitar and dance the "Prayer of St. Francis" as part of the Communal Penance December 23, 1974.

MASSACHUSETTS -

Since fall everyone at Hancock Church in Lexington, Mass., has been very busy once again. This season there are eighteen girls in the Sacred Dance Choir under the leadership of Bonnie Meier. Although many of the girls are newcomers, the group has already done some fine interpretations for the Sunday School Chapel Services. It has performed to "Morning Has Broken," with candles, accompanied by the Children's Choir, to an Odetta recording of "Amazing Grace," to the spoken words of the Lord's Prayer, and for the Thanksgiving service to "O' Earth" sung by Bonnie Meier and her sister. The group also appeared at a Youth Service accompanied by the Youth Choir, dancing to the "Gloria Patri" and "The Road Not Taken" by Randall Thompson.

Sybille Volz and Bonnie had also been busily engaged in choreographing and rehearsing the Shepherd's Dance in "Amahl and the Night Visitor" by Menotti for a performance of the work in the Organ Hall in Methuen, Mass., December 14.

Working together with the church's Minister of Education, Dr. Ed. McLane, in the Sunday School Learning Center has been a particularly exciting experience. The aim is to involve the children more actively with movements, sounds, and instruments at Assemblies and Chapel Services on Sundays.

Vija Vetra and John Ferguson at the Institute at Kirkridge last June greatly inspired this experiment and Mrs. Volz is happy so far with the response from the children. She has also generously offered to give a more detailed report of this experience to anyone who might be interested.

To catch the mood of a Japanese Christmas song with twenty first and second graders is another undertaking at Hancock Church. The Children's Choir interpreted this beautiful song for the Christmas Roundeley, the major celebration at the church during the holiday season, in which Advent and Christmas customs of many nations, cultures, and traditions were shared with the Children's Choirs, the Sacred Dance Choir, Sunday School groups, and eventually with everyone participating in song and movement.

Intensive rehearsals made the two Christmas Eve services inspiring at Hancock Church.

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The Motion Choir of the First Parish in Dorchester, Mass., under the direction of Carol B. Davis, danced "Psalm 23" and the "Sevenfold Amen" in the First Parish chancel on October 27 and "Faith of Our Fathers" on November 24.

Tchaikowsky's version of the 23rd Psalm with organ and solo tenor with full choir humming in the background provided a most effective accompaniment for the four girls who danced costumed in white robes accented with long scarves in jewel tones of garnet, turquoise, sapphire, and topaz.

"Sevenfold Amen" was a premier performance with the full choir and organ. The dancers were positioned on stairs, two at each side of the pulpit, wearing the same robes as for the 23rd Psalm. As this number followed a service in which twenty-eight new members were welcomed into the congregation, it was particularly effective since it gave the impression of a spontaneous expression of gratitude for this indication of support from the congregation.

For "Faith of Our Fathers" four girls in pastel robes interpreted three verses of the well-known hymn, so appropriate to a Thanksgiving service.

The First Parish in Dorchester had "Gloria in Excelis Deo," in December and on December 10 the group premiered a new work for the Christmas program in the chancel. It highlighted the message of the angels in three sections: 1) The Appearance, 2) the Proclamation, and 3) The Gloria. We can look forward to further details in a subsequent Newsletter, after the fact.

Toni Scott and Jean Arcoleo choreographed "Song Easter" by Fred Waring after considerable difficulty in obtaining a recording of the piece and concentrated effort on the part of the tweleve dancers who in a very limited time, together with the choreographers, were able to pull the whole thing together for presentation last Easter Sunday at the Pilgrim Congregational Church, Sherborn, Mass.

All the arduous work, however, resulted in a very worthwhile and moving experience for everyone concerned and particularly for Ton personally. The performers moved with deep feeling, and their beautiful creation of the "Song of Easter" will always have a very spcial and touching meaning for Toni as Holy Week, 1974, is brought back to mind with the on-going recurrence of Holy Weeks in the years to come.

The entire church was utilized for the service, and groupings were changed with each of the songs. The girls wore white full robes, below-the-knee length, with plain necklines and full sleeves. To add color, the robes were belted by green, gold, and brown twisted yarn, each girl making her own cord, simply tied.

For Christmas the Sacred Dance Choir at Pilgrim Congregational created their own "Song of Christmas" done to live accompaniment. The minister read the Christmas story beginning with the prophecy of Isaiah, and selected carols and assorted Christmas music was interspersed between readings, varying in that the choirs at the church, solos, recorders, violin and guitar were used.

*

Martha Yates presented a review of the use of dance in worship for the Radcliffe Club of Cape Cod on October 30. On May 20, the leadership of this group attending the American Association of University Women's meeting on Cape Cod saw this presentation and requested that it be repeated at their club meeting.

"An extension of communication in a service of worship through interpretive movement" is the way Martha defines dance in worship. Music, poetry, and scripture suitable to group communication with God are symbolized in individual and group dance movement.

Beginning with the Hebrew Psalms, Mrs. Yates danced to the spoken scripture which tells of the yearning and faith of the Hebrew--the 23rd Psalm, following this with a dance interpretation of the Christmas carol, "Sweet Little Jesus Boy."

Martha then interpreted with Hindu dance and gesture the man-God relationship of Tagore's "Thou Hast Made Me Endless," proceeding from that to the I-Thou relationship of the modern song, "I Believe," interpreted with modern dance movement, and ended the program with Malotte's "Lord's Prayer."

A cassette tape recorder serves Mrs. Yates most adequately these days and she often does her own reading at the rhythm and timing she requires for her interpretations.

Every group a dancer appears before needs a definition of Sacred Dance, carefully explained, and a chance to assimilate this still radical intrusion into the traditional, accepted service of worship.

To do this, Martha walks gently into this idea of intimate, personal relating, taking the group she is demonstrating to with her when it is possible. When those in the group themselves can reach and bow and rise and kneel during the introduction, the experience is inevitably a sharing. Meaning then goes far beyond performance by a speaker or dancer or even a leader of worship. It becomes a wordless communing of man with man and men together with God.

Although Martha admits it is hard to remember the first time we encountered Dance in Worship, yet we must do so each time we perform for an untrained congregation. She does this by: 1) printing a definition in her program, 2) repeating it verbally in her introduction, and 3) moving some simple interpretations to demonstrate the theories expounded in her definition.

Virginia Lucke had died the night before Mrs. Yates appeared at the AAUW meeting on May 21, so Martha dedicated her program that evening to Virginia, she and Mr. Yates having been with Mrs. Lucke in her final hours. Avoiding indicating the reason for Virginia's absence, Martha's presentation proved an unforgettable time of sharing without shock or despair. And Virginia was radiantly present.

*

The Covenant Dance Choir at the Church of the Covenant in Boston is now recognized by the church as a regular performing choir of the church on the condition that during the

coming church year it dance four times in conjunction with or in place of the church's vocal choir and once in place of the sermon, the director of the group, Barbara Case, reports.

As a result of this exciting decision, the choir danced to "All Good Gifts" from Godspell. This served as the anthem at the regular morning worship service on Sunday, October 20. Future dates: January 5, sermon; April 27, anthem; and June 1, anthem.

The dancers at the Church of the Covenant have been blessed with a new member, as Miss Case puts it, a dance improvisation major at the University of Massachusetts, Pat Thomson.

MICHIGAN -

From Forrest Coggan: "Don't know if the following would be of any interest to Guild Members, but most is a bit unusual and may lend a bit of spice to the action taking place elsewhere.

Our organization, Teatro Internacional (Theater International) is a public foundation, seven years old, pushing for more recognition and use of the artistic roots of the Americas. We do this through sponsoring cultural tours to ancient cultural areas, creating and distributing educational units for schools, museums, and libraries, and encouraging the stage, film, and TV production of new music, dance, drama, poetry, etc. based on the heritage.

Last year this meant the premiere in Arizona of a poetic ritual based on the words of 26 Indian cultures with music and dance. This lasted one hour and had meditation aspects interspersed with celebration of the Earth & Corn, Sky & Rain, and Sun & the 7 Lights. Wardrobe was rich and rlied on the cut and designs of both Maya and Inca regions. Spiritual Life Institute of America and National Endowment for the Arts were also part of the sponsorship. The Diocese of Phoenix arranged for the event to take place in the spectacular Chapel of the Holy Cross near Sedona for Thanksgiving. We hope to have this develop into an annual repeat. It is called Aimuari or Song of the Harvest.

This year it means we have completed the new music for Living Solid Face, to be premiered in Cincinnati on Feb. 7, 1975. This is the tale of a quest for Immortality common to the Algonquin heritage of the Upper Great Lakes. The music premiere will be followed by full scale stage productions which use dancers along with chorus, orchestra and actors. To be brief, the tale concludes with the seeker being turned to stone with his heart still beating, trapped inside. Thus is the judgement of Great Manito. A crumbling stone and an historic marker of one version of this tale can be presently seen in upper Wisconsin. Michigan Council for the Arts has helped.

The Television version of Chebakunah, or Road of Souls, (The spirit road after death) from the same tradition is now being prepared. This has an upbeat feeling compared to the last, however, depicting the successful corssing to the happy lodge of the ancestors, where all good things are provided. Unlike the stage premiere a couple of years ago in the huge Miller Auditorium at Western Michigan University, this treatment will provide for the enrichment of the fantasy visual elements. Special effects are being explored with the video cameras. By making these religious works available on casettes, many more people can have the real enjoyment of these rare materials. (Completion by Dec. 31, 1974) Both of these stem from Great Lakes cultures as I mentioned. But we have been busy with other areas, too.

Earth-Trapped, a Sioux legend, has been performed numerous times over several years, both on stage and television. But now we have received money to have this completely notated for dance by LaRainne Jones. When ready in June it can be made available with the music. (1975)

Also in the Sioux tradition (South Dakota, North Dakota, etc.) is the Dance Ritual called The Sacred Pipe. Rosalie Jones took part in the recent Dakota Wichohan Workshop we helped sponsor in Vermillion, training the young Sioux dancers in the presentation of this for stage and television. Sacred Pepe tells of the coming of White Buffalo Woman and her gift of the Pipe to the Dakota people. The Pipe, in itself, contains all the ritual elements which makes Man one with his Universe. It is with this richly complex symbol he salutes the power behind all Nature, and behind all mysteries. The Workshop was directed, as last year, by our Board Member, Ferial

Deer Skye. Other sponsors included S. Dakota Council for the arts, Sioux Development Corporation and Tiyospaye Council, University of South Dakota. (November 1974)

It is our belief that calling traditions of this type to the serious attention of artists and public, we will all gain deeper understanding of our own place in the world, and further insights into the mysteries of both life and death. It is with utmost reverence that ancient truths are approached, since they have proved their validity over many ages of man's changing civilizations.

Credits: Owen Reed - composer for Earth-Trapped, Chebakunah, and Living Solid Face. Forrest Coggan - choreographer/director for the same three and also for Aimuari. Rosalie Jones - choreographer/director for Sacred Pipe.
(Ed. Note: Thank you Forrest. If anyone reading this would like further details, do write Forrest Coggan.)

*

Susan Lovell, the new director of the Mayflower Congregational Church Liturgical Choir is eager for suggestions from others to help her in developing new ideas for her group. The choir presented Silent Night at the church. Write Susan at the Mayflower Congregational Church, Robinson Road, Grand Rapids, Michigan 49506 if you would like to share your ideas with her.

*

The Liturgical Choir, First United Methodist Church, Grand Rapids, Michigan has Kathy Muir back as their Director. Kathy reports: "After a year away it was really exciting to work with a variety of Christmas pieces. Our Amahl was a lively and spirited work with a folk dance flavor. Slumber O Holy Child, was a slow, contemporary lullaby by Dale Wood (one of our favorite composers). This was the kind of work that the girls could do all their own choreography.

"For O Come All Ye Faithful, we tried something quite new for us. This was a 'congregational dance.' We gave instructions and then the entire congregation followed the choir in arm gestures while standing and singing the familiar carol. The idea is definitely Doug Adams inspired and we were pleased to see how the congregation felt about it. The only other time we tried something like this was the 'Amen' Chorus. The congregation clapped and raised arms while singing and I directed their movements. It was very well received."

*

PLEASE NOTE: An article on the use of the Arts in Churches has been written by Janet A. Lee for Choir Guilds and contains some ideas on dance with children in worship. Publication date will be January or February. Janet directs the Clawson United Methodist Choir, Clawson, Michigan, and has presented some interesting works: As Men of Old, Their First Fruits, No Golden Carriage, No Bright Joy (Martin), Some Children See Him (Burt) and Celebrate Life, by Buryl Red have been performed and danced several times. She directs the Youth Choir and two dance groups. We will be looking forward to reading Janet's article.

*

Sarah Gerts, Kalamazoo, Michigan presented "Celebration" with much thought and integral correlation:
1. Of Winter - American Gothic (tune, "Amazing Grace") - choral arrangement (modern dance)
2. Of the Legend of the Christ-Child - Shepherd's Dance from "Amahl and the Night Visitors" (an Italian Tarantella)
3. Of the Festival of Lights - Israeli folk dances
4. Of the Christmas Tree - German folk dances
5. Of the Tales from Slavic Lands (a medley of Russian and Polish folk dances)

Sarah relates: "this program was designed to fit the varying needs of the community for a celebration in dance. (at the Winter Service, at the Christmas Trees Around the World Service and at two other holiday celebrations in Kalamazoo, performed by Kalamazoo Sacred Dance Guild beginning dancers (three young men and three young women ages 16-18 and novice dancers.)"

*

The congregation of South Congregational Church, Grand Rapids, Michigan always looks forward to the lovely works performed by the Liturgical Choir, directed by Mrs. Mal Schlegel. Presented during the Christmas season were: Love Came Down at Christmas by Christina Rosetti, Away In a Manger, a duet in a Christmas Pageant, and Magni-

ficat, a solo at the Christmas Eve Service.

*

Lee J. Afdahl from Trinity United Methodist Church, Grand Rapids, Michigan....Welcome to the Sacred Dance Guild! Her dancing has included The Lord's Prayer by Sister Janice Meade Varsion and a Liturgical Dance in the church Sanctuary for a Morning Worship.

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Bobbie Bates and Sue Terry from the Rhythmic Choir, United Presbyterian Church of Okemos, Michigan thank the Newsletter for the idea of Simon and Garfunkel's Silent Night-Seven O'Clock News. The Senior Choir will be in the chancel reacting to the reading of the news expressing anger, frustration and despair. Accompanied by a flute from the rear of the church, the Junior Choir processed to Silent Night. They moved up and through the Senior Choir. Bobbie and Sue presented Bach's "Jesu, Joy of Man's Desiring" for the Church's Women's Association using the Morman Tabernacle Choir record.

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Karen Russell, director of the Temple Liturgical Choir, Temple Methodist Church, Muskegon, Michigan reports that her new Choir is working well for the beginners. She is also conducting a women's workshop consisting of eight women and eventually will develop this into a Womens' Choir. The group practices weekly and already have presented the Lord's Prayer and I Lift My Cup Lord.

Karen has performed with two members of her class at the Unitarian Church, using the theme of man coming together to worship as separate people but learning to be one in God and then scattering to share His message with others. Also she will be doing a medley, Open My Eyes that I May See and Softly and Tenderly for the Women's Society using the recording of Anita Bryant.

*

The United Methodist Belleville Sacred Dance Group directed by Marge Priest presented a special service about God titled "How Great Thou Art" using Creation by James Wendell Johnson. Marge has used some new Readings, using The Work of Christmas by Howard Thurman and also Readings from Alive Magazine and United Methodist Today. Sashes of bright red, blue, and green are part of the Dance Groups' attire. Marge's group is very active in their church Worship Services and judging by all the input of ideas, Marge has a vital and contributing Sacred Dance Group.

*

Pat Harper, Grand Rapids, Michigan took her Nursery School Children to a Nursing Home during the Thanksgiving Season and in the spirit of giving, the children danced in movement and song what Thanksgiving meant to them. The togetherness of the "young and old" will long be remembered by all who experienced the special day in their lives.

*

Virginia Austin, Muskegan, Michigan, reports: "I didn't make the dead line but I haven't anything to add to the news because my Sacred Dance Group is to be in the future! I have had a couple of talks with our new minister and there is considerable interest in having a dance choir in our church. We decided to get it underway after the Christmas rush.

Have really enjoyed the Sacred Dance Newsletter. It seems to get more interesting with every issue!...."

MINNESOTA -

Robert W. Havens, Christ United Methodist Church, Rochester, Minnesota, reports: On December 1st Tina Clements, dancer, Melanie St. John, recorder, Sean Forestell, vocal did "All Good Gifts" for the Offertory. For the Benediction dancers, singers, dramatists, musicians did the Fanfare by Gerald Bales. Directors for this last were: Tom Burson, Mary Beckenbaugh, Dorothy Combs, and Robert Hunter....The celebration was an adaptation of parts of the musical "Godspell" written by Stephen Schwartz and based on the Gospel according to Matthew communicating the deep sense of joy in the gospel by the use of a variety of means to evoke laughter. ..."

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Virginia Huffine, Rochester, Minn., danced to the poem "I Am A Dancer" by Amanda Hall, accompanied by the piano piece "Evening in the Country" by Béla Bartok. The reading, dancing and music were done together, with interludes, and with the three media overlapping. This happened at the Unitarian Church in October, 1974.

Virginia also reports that she conducted a Workshop in Sacred Dance for the Family at the Unitarian Church, December 22, 1974.

On November, 1974, Virginia Huffine, dancer with Joyce Nelson (snare drum), Nornie Gross, (tambourine), David Dalquist, (Piano) and with the Singing Choir, did "Dance, Dance My Heart"by Emma Lou Diemer. This was modern music with Hindu rhythms. Virginia wore a Hindu style costume. (Ed. Note: It seems right to put the poem in here.)

Dance, dance my heart! Dance today with joy.
The strains of love fill the days and nights
with music, and the world is listening
to its melodies:
Mad, mad with joy, life and death dance, they
dance to the rhythm of this music.
The hills and the sea and the earth dance.
The world of man dances in laughter and
tears
Why put on the robe of a monk, and live aloof
from the world in lonely pride?
Behold! my heart danceth in the delight of
a hundred arts; and the Creator is well
pleased.

(This text comes from "One Hundred Poems of Kabir" as translated by Rabindranath Tagore. The 15th Century Hindu text is here clothed in a setting by an English composer, Emma Lou Diemer. The music is heavily influenced by the raga, rhythmic patterns which form the basis of Hindu music.)

NEW JERSEY -

Olga Herzberg, director The Creative Dance Group, Morristown Unitarian Fellowship, Morristown, reports: December 22, 1974 Morristown Unitarian Fellowship,... This Fellowship has been presenting dance in services for more than ten years. For the first time this year, there is now a Dance Committee, of which I am Chairman, which works closely with the Sunday Program Committee, and the Music Committee. This year's services will include dance about once a month, either as a segment, or as an integrated full program of dance, words and music. These also include outside groups--in October, four members of the Chuck Davis Dance Company, a remarkable black group, presented the entire service, entitled "Religion is Dance/Life." In January, 1975, a similar service will be presented by Mrs. Uma Swaminathan, a classical Indian dancer. In February, a high-school member of our Dance Group is preparing a segment, using the well-known popular song "I've Got a Friend," for two dancers, pianist and singer, all high-schoolers.

Olga reports of the program itself: "A Legend of the Mother and Child", opens and closes with Spanish carols at December 15th at the Greystone Park Psychiatric Hospital and at the December 22 date. The Spanish carols "Come, All Ye Children" and "Fum,Fum,Fum." Danced to excerpts from "Concerto de Aranjuez" by Rodrigo....Movements based on Spanish folk dance. "Mother's dance is fluid and contemplative, using full flowing cloak, followed by dance of women who bring gifts to mother and child ...costumes are made of satin coat lining, inexpensive, stiff enough to make skirts stand out without underpetticoats and comes in beautiful colors, white full sleeves tied with velvet ribbons at intervals, and a white ruff at the neck....

*

Barbara Miller, 7 Templar Way, Parsippany, New Jersey is still busy doing services and special programs to introduce "Dance in Worship!" On March 7th in South Orange she will do two programs at 1:00 and 8:00 for the Church Women United World Day of Prayer.
(Ed. Note: Contact Barbara for the Where since it was not given in the report.)

NEW MEXICO -

From Jane Mudgett: "....we have had more activities in Sacred Dance and a promise of more to come. A group of us from various churches presented Cesar Franck's "Psalm 150" at a special organ dedication service at St. Andrew's Presbyterian Church last June. This fall I was invited to lead a session about Sacred Dance at a retreat at Ghost Ranch.

With the help of Shirley Simmons, SDG member, I led a workshop to help stimulate and promote the use of dance in worship in the Albuquerque area. The response was

good, with people attending from many churches. We hope to plan another workshop soon.

Meanwhile the small group of us have been presenting Christmas carols: "O come, O Come Emmanuel," "Mary, Mary," "I Wonder as I Wander," and "Go Tell It On the Mountain" in our own churches - Methodist, UCC and Presbyterian during December...also had a newspot on TV....hope it will grow and we are looking forward to the many ideas which come from the SDG Newsletter.

We would like some information on how we can promote SDG here in Albuquerque. Are there some pamphlets we could hand out at our next workshop?..."
(Ed. Note: Write the Publicity Chairman or the Helps and Guidelines Chairman or the Program Chairman or any one of the Officers. Your Editor does not have this material, but it does exist as it was displayed at the last Institute. Readers if you can, do write Jane!!!)

NEW YORK -

Robert Yohn writes: "Carol Conway and I have just taken part in a very exciting workshop. The Connecticut Conference of the United Church of Christ presented a Music in Worship Workshop, Sept. 27 and 28 at the First Church of Christ, Congregational, West Hartford, Conn. Ministers, Musicians, Music Committees, Diaconate Members, Dancers, and all interested persons were invited to explore: 'The Use of the Creative Arts in Worship.'

The leaders included Rena Hansen, Associate for the Arts, National Council of Churches; The Covenant Players, a Religious Drama Repertory Company based in California; and us, The Greenhouse Dance Ensemble.

Over the two days the participants experienced a variety of presentations, some as audience such a Haydn's The Creation with special slides, and some as participants such as drama improvisations and movement workshops.

Carol and I performed "Day in the Lee of April," a spring or Easter dance which I choreographed; 'Animato,' Carol's dance to a tenor singing John Donne's Meditations; and my "The Man They Say." Lynne Alan Brooks sung the song, and did the narration for "The Man They Say."..."

*

Vira Klawe, Huntington Dancers of Faith, Huntington, NY: Group met fairly regularly this summer to complete the new "Together with Joy" which is based on lines from Psalms 96 and 98, to taped excerpts from Beethoven 4th Symphony for showing to two senior citizens' groups in October, and at a hanksgiving ervice for the Congregational Church of Huntington in Centerport. Revived Israeli Funeral Dance with tambourines and partly seated on stools, made five years ago and barely used. Noted a large professional company came up with the same idea and must have done the same research. Funerals in pre-Christian times were joyous events because the gates of Heaven were opening to let in the newly departed spirit, and the more noise the dancers made the faster any lurking evil spirits left the scene. We had taken the risk of using Israeli music, sung in Hebrew that seemed to fit but didn't know what the words of the song meant. Luckily a Rabbi who saw it performed said the words fitted the occasion. What a gamble, and we won't try that risk again. Both of above in leotards and slit skirts, but for Israeli Mourning added a Babushka for a convincing touch. Our Israeli Harvest Dance uses flower hoops and an Offering Bowl and is only 2½ min. long. This length is very acceptable where people want a touch of dancing but not much....since dancing trees are the theme of "Together with Joy," we are using a group pose with elevated arms in many ways to suggest branches, and then move them; and rapid changing of places of dancers standing in a diagonal line. The whole composition emphasizes design of arms, which was an absorbing point of view to work from.

Vira states that she has a common problem of a non-dancing congregation when it comes to religious dance. She is asked to participate in all other branches of church function, but nobody participates in hers.

Item for next spring is "Creation" based on words of Genesis. How does one costume an amoeba, an anemone, an octapus, a gorilla and all the stages we will go through to become Man. If only we were nudists the whole thing would be simple. (Ed. Note: Perhaps to use greys or greyed tones for all up until Man - then man in full color....might be a solution.)

*

Carol Vassallo from Sarah Lawrence College, sends this: Memorial Methodist Church of White Plains is offering to their congregation a six week workshop in sacred dance which I will teach. Out of this they hope will emerge the nucleus of a Dance Choir which will lead and inspire the congregation to movement in their regular worship services.

The Methodist Church of Pleasantville has initiated for their congregation two classes in sacred dance--one for the children who have already formed a movement choir at my direction, and one for adults who are contemplating the formation of a movement choir. I will teach both classes. Last spring their children's choir performed at their annual outdoor service.

The Drew Sacred Dance Choir of Carmel, NY moves into their third year of existence. Last spring their worship service of movement drew out almost all of the church members. They danced to "Day by Day" from Godspell. The entire service was one of movement by all present. Mr. Geiss, the minister of Drew Church, remarked after the service "no one seems to want to go home this morning."

I am beginning my second year at Sarah Lawrence College earning an MFA in Dance and would like to offer my help and assistance to any church in the Westchester area that is interested in sacred dance.
(Ed. Note: Write to Carol directly.)

*

Lane Boswell, Sacred Dance Choir of Rockville Centre: The Sacred Dance Choir of Rockville Centre has had a very busy and interesting year. Since January we have done 12 worship services and held a Dance Workshop. Our programs were given at both Catholic and Protestant Churches and included: A Baptismal Service, A Television Tape for Channel 67 which was aired on Mother's Day and an appearance at the Annual Methodist Conference at Bridgeport, Conn., where we gave a composite program of dance worship including Psalms, Prayers, Scripture, old and new songs, and a study of characters in the Bible. We are looking forward to an equally stimulating year and will begin by working on a contata "Child Jesus".

*

Joan Huff, The Liturgical Dancers, Oswego, New York: We presented 3 dances at 3 churches in Oswego in April and May, 1974: "Weave Me the Sunshine" Peter Yaro (brought to my attention at Kirkridge 1973), "Lord of the Dance", Shaker Hymn/Sidney Carter, "And the Eyes of the Blind Shall be Opened", Bach/Isaiah 35:5-6,10. I hope to do the Shepherds Dance. Our group is made up of three faculty wives and myself.

*

L'Ana Hyams, Syosset, NY sends:
Jan 6, 1974: Candlelight Epiphany morning worship service, The Church of St. Bede, Syosset (Episcopal)
Feb 24, 1974: Evening Candlelight Service The Community Church of Syosset (United Church of Christ)
We formed a group of 6 trained dancers, and danced in these two services together. Below is what was put in the bulletins to describe:
A Statement of Faith in Four Parts
1. "I bring my life to the altar of God and His people." - Martha Merideth, L'Ana Hyams (Erik Satie)
2. "I feel amazed, knowing that God has given me direction, and works through me, as I dance of His presence." L'Ana Hyams (Piano Composition by Mark Hyams)
3. "Whether it be God's will or mine, I am released from doubt and fear into joyful discontent and desire." - Martha Merideth (Jesu, Joy of Man's Desiring-Bach)
4. "We meet one another, sometimes like ghosts, but yet in the smallest movements we touch and create an explosion of changes in our lives." (Hallelujah Chorus-Handel)
Martha Merideth, L'Ana Hyams, Alison Woodstock, John Burton, Gerry Ackerman, Susan Hilton.

When we danced at the Community Church we were fortunate enough to be able to get the help of a beautiful choir, so that we did not use tape for the entire dance. The choir, directed by the associate pastorof the church, Pastor Frederick Bachman, sang "The Hallelujah Chorus" live for us. They made it a beautiful experience for us.

Good Friday, 1974 - The Community Church of Syosset, Dance: "Interpretations of The Passion"

This was quite an experience, having to go through a meeting of The Church Worship Committee, before I was able to dance in

the service. I have danced at this church, of which I grew up, several times, strictly on the consent, and total enouragement of the pastors (Fred Bachman and Mal Bertram). It was now time to bring dance into the political life of the church. And rightfully so. I was formally invited to attend their meeting, at which time I did the dance for them to see. (no music--wearing just black leotard and tights) After answering their questions, I listened to their lengthy discussion of their feelings about this being a part of the service. They discussed the 'tradition' of this service, where the dance would be placed, and the varied reactions they felt the congregation would have about it. There was a formal vote taken where each member of the committee cast their vote aloud. After a few changed minds, there was only one vote against. I take the time to describe all of the details to make this point: Although it was strange to have to go through this kind of an interrogation, I also realized how very good it was. That committee honestly wanted to understand and think about the meaning of dance in the church--which means there will be many doubts, as well as negative and positive feelings expressed. To me, this is far more real with integrity than the approach of those who are overflowing with enthusiasm to announce a dance celebration in the next service. Sacred dance is too important and wonderful to be treated thoughtlessly, and somewhat naively, which seems to be what happens when people want to stick it in everywhere. There is a certain attitude attached to those who approach sacred dance in that manner. It makes me feel that I am talking about a different sacred dance than they are. If we do not become more serious, sacred dance is going to become a very surface and commercialized slogan. We all want to share the miracle and joy we have found in dance, no matter what the level, but rushing into it overenthusiastically destroys that deep down truth we want to share. For something which is sacred, a great deal of preparation, understanding, and thought are needed before you can expect to <u>really</u> share a part of yourself, and that amazing power of God within you.

June 16, 1974 10 a.m. First Presbyterian Church, Oyster Bay, I danced the sermon: A Statement of Faith in Two Parts.

September 14, 1974 Southold, NY "Presbyterian Clergy Annual Conference" Worship Service in the dance to introduce the clergy to the meaning of sacred dance.

Margaret Rose, 13 yr. old from the 1st Presbyterian Church danced the prelude "Allelu"

L'Ana Hyams, Hymn sung by congregation as danced by me "Dear Lord and Father of Mankind" - Dance Sermon: "A Statement of Faith"

(Ed. Note: Two items were included by L'Ana Hyams that should peak our readers:
1. SDG People: Help! How do I look into having a 45 page paper on Sacred Dance published??? I'm very excited about sharing this with others, especially all of you. It consists of 15 separate essays dealing with aspects of sacred dance, entitled "I Worship through Dance." I know some of you must know what I should do. I have already written letters to Exposition Press, knowing that Louise Mattlage had her book done there - and The Religious Arts Guild, knowing of Florence Whipple's great packet - and also The Center for Contemporary Celebration. If anyone can give me further guidance, do drop a line - L'Ana Hyams, 15 Raynham Dr, Syosset, NY 11791....
2. I'd like to put in an early plea for a later date of the June Institute. I have a dance school which is in session until the end of the school year here on LI, and it's always been impossible for me to get to the Institutes. Very dissappointing....what about the very last week of June????? I know of another SDG member, who teaches and is in the same situation. There must be others. ....Sally Steinmetz seconded the plea.)

*

<u>Mrs. Donald Pletcher (Dorothy)</u>, director "The Rejoicers", St. Paul's United Methodist Church, Brooklyn, N.Y.:

"I do not know whether any information regarding our group was sent. We have ten members consisting of housewives, businesswomen, ranging in age from young mothers to grandmothers. None of us have had formal dance training but did take several courses under Carla DeSola at NY Theological Seminary. We have been in existence three years. We present programs regularly at our own church and also for Methodist District Conferences and Methodist Women's Society Services. We have also taught several mini-workshops to get other local groups started. Our programs range

from simple hymn interpretations with organ and vocal accompaniment to an interpretation of "The Resurrection" as told in the Bible using background music taped from the classics with a reading of the story. This was presented as an Introit for Easter Morning Worship. On Christmas Eve we lead the Choirs in a candlelight processional using tambourines, and bells to "O Come All Ye Faithful". We do interpretations from all sources: psalms, religious folk music,poems and prayers by Marjorie Holmes, and others and presented a Christmas Eve dance using just traditional Christmas Music with no vocal accompaniment. Last Christmas Eve we used Carla DeSola and Nick Hodsdon" "Happy Pageant" recruiting our senior choir for the music and several of our men for Joseph and the Kings. Sometimes our music is live: guitars, organs, etc. Other times we use tapes, especially we find the tapes helpful when we go to another church. We do our own choreography and find this keeps everyone involved and makes for a worthwhile fellowship. We have some very definite rules: We feel that unless what we do, or any Sacred group does, is not the glory of God, it has no place in Christian Worship. We feel that we must communicate with the congregation and in some instances involve them. We start every practice session with an informal meditation. We take turns preparing this and it can be anything from a poem to music or a short reading. ....We use the aisles, the Altar and even have pews and Communion rails removed it necessary....Mrs. Elizabeth Eichler and Mrs. Gladys Reimanis are both members of "The Rejoicers" as well as The Sacred Dance Guild.

*

Joyce D. Smillie, Director, St. Matthew's Liturgical Committee, Eastern Parkway, Brooklyn, NY: Song titled "Take My Hand" by Bro. Gregory Norbert, of Weston Priory, Weston Vt. done at wedding to tape recording of song. First verse danced by bride and groom in sanctuary immediately after their vows. Second verse has a group of close friends join the bride and groom across front aisle of church. Third verse has the congregation participation in wedding celebration and affirmation of marriage vows exchanged -- wedding on December 15, 1974.

OHIO -

Please note change of name and address: Mary Carroll Schindler, 1753 Gilsey, Apt. 14, Cincinnati, Ohio 45205. She gave a Radio Interview in Cincinnati, was on a television show, and conducted a Dance Workshop in Indianapolis. Some of her work includes "Sabboth Prayer" and the traditional "Our Father?" Her future plans are hopefully to go to small, religious-based colleges to give liturgical dance workshops.

PENNSYLVANIA -

From Alice Rader: ...I hope to do my master's project with a theme on Sacred Dance. I will tell you more when ideas formulate more clearly....

*

Mrs. Joan C. Bare, Muhlenburg Memorial Lutheran, Philadelphia, July 14, 1974, "Lord's Prayer" (Malotte),"The Creation" (poem by James Weldon Johnson), Record "God's Trombones" by Fred Waring, "Lord of the Dance." for regular Sunday worship service. I wore a two piece white gown and gave a 10 minute talk introducing "Dance as a Worship Medium" - took the time of the sermon.

December 13, 1974 Huntingdon Valley United Methodist Church, Huntingdon, "O Holy Night", closing devotional for a Christmas banquet for the ministers and wives of the Northeast District of the United Methodist Eastern Pa. Conference.

...I teach physical education in an Episcopalian School in Germantown part time and dance takes up 8 weeks of our curriculum each year....Due to teaching in a Christian School (parochial) I can use Sacred Dance in the curriculum....

*

Lorraine Blake, Sacred Dance Group, Monroeville United Methodist Church, Monroeville, Pa. reports: "All Good Gifts" (Godspell) "Sabboth Prayer" (Topol), "Morning Has Broken" (Cat Stevens) for the Garden City Meth. Church and Monroeville Church on Sunday before Thanksgiving and Thanksgiving Eve. The group danced to Morning Has Broken, based on a traditional circle dance theme. All Good Gifts was done entirely in the large center aisle and Sabboth Prayer was done as a solo by myself in subdued lighting with one spot as a prayer of petition for the congregation....For Christmas Eve and services at 7:30 and 11 p.m. the group was split into two groups, one for

each service. Dancing to the German Kyrie's "O Come, O Come Immanuel" will be done to an orchestra recording. Most of the group dancing in the chancel represented Israel waiting the Savior while one person representing the "Immanuel" slowly approaching the chancel down the center aisle in the darkness unbeknown to the dancers and then coming to them at the final "Rejoice, Rejoice Immanuel Shall Come to Thee O Israel".

*

Ruth Anne Rude, Zion Interpretive Choir, Bethlehem Pike, Flourtown, Pa.:
1. Baptismal hymn by Martin Luther "He that Believes" for Reformation Sunday, Oct 27, 1974 at Zion
2. "The Magnificat" Song of the Virgin Mary for A Festival Evensong on Sunday Oct 20, 1974 held at The Episcopal Cathedral in Roxborough in celebration of Christ's Affirmation of Women
3. "Now Thank We all Our God" - Thanksgiving Ecumenical Service at St. Thomas' Episcopal Church, Whitemound, Nov 28, 1974
4. Ruth Anne and The Interpretive Choir gave a workshop on dance in worship for The Film Festival and Media Fair on Sept 28, 1974 sponsored by 6 Protestant denominations, Catholics and Friends at Archbishop Prendergast High School, Drexel Hill, Pa.
5. "What Child Is This?", "O Come All Ye Faithful" and "The Magnificat" were used at Zion and the Artman Home, Ambler for Christmas, 1974.

The objective of Zion Interpretive Choir is to interpret the words of a hymn, a piece of scripture, a prayer, liturgy into choreographed motion to provide another form of expression for worship.

WASHINGTON -

Sacred Dance: Seattle celebrated their first in gathering in September at Handy Haven with Nixeon Civille Handy. The sun was warm in the garden and so was the exchange of dance and ideas and personal fellowship among the eight who attended. Douglas Adams had turned these persons on at his summer workshop, Mercer Island United Church of Christ, 1974. The Pastor, Robert Haertig, came to support and encourage. And all danced together on the lawn with Norma Rader, Tacoma, as inspiration. The theme dance had been had been a poem written by Nixeon, "Like Peter I Wander", with each interpreting, and finally the poet. Berta Cohen and Joyce Chaplin invited the group to the Sandpoint Church for November. The Tacoma group (Marjorie Stevenson, Georgette Hansen) gave an excellent demonstration of kinds of dance suitable in an open chancel with musical background and with costume. Berta Cohen's daughter interpreted selections from "Godspell" by cartwheeling beautifully in a circle while taffeta skirt. She is part of a group of gymnasts who interpret at Sandpoint. An exchange of ideas for Thanksgiving and Christmas was useful. Bellevue offered to host the next session in February and Tacoma invited the group for late spring.

Nixeon danced poems for a "Carousel of Poetry" given in November at the United Church of Christ in Mercer Island, together with poets, Eve Triem and Joan Swift. She also read and danced for "PenWomen."

"Do Not Disturb the Dance" Enter It" by Mrs. Handy is available at the University Bookstore, Seattle, Wa., or she can arrange a copy for you ($3.00). This was used in Interpretive Dance at Central Wash. State College. She also has a syllabus from classes she taught for advanced degrees at Fort Worth College in Relig. Educ., Spokane ($1.00) which includes "Like Peter I Wander."...and others suitable for interpretation in movement.

(Ed. Note: TAKE NOTE, READERS!!!!!)

WASHINGTON, D.C. -

From Doug Adams:
1. The Gallaudet Dancers from the school of the deaf presented a full program of dance in worship at Luther Place Memorial Church, Washington D.C. Sunday October 20. With a soloist working against a background of dancers in blue leotards, "Exodus," "Ely, Ely," and "The Lord's Prayer" were presented. A continuous undulating body movement by all throughout the opening of the Lord's Prayer stressed the potency of Our Father. And a simple sustained wiggling of fingers as all outstretched arms on "forever" was particularly evocative of universal harmony and vibrations that never end -- an effective "closing" to worship. Other dances were set to poetry entitled "They Say I'm Deaf," "Unhearing," and "Is There Silence In Heaven."
2. As a closing to a worship service on death at St. Stephen's Episcopal Church, Washington D.C., Doug Adams led the congregation in dancing the tripudium step three abreast, arms linked, to the

hymn "Lord of the Dance." Doug explained that dancing at the end of a service on death was a particularly traditional way for Christians to respond; and the three steps forward and one back that characterizes the tripudium step was adopted by the early church to express their faith in the ongoing impulse of God's love in spite of set backs. Doug suggested that the people might move in this way on the chorus (which means dance) and stop and watch a soloist sing or dance the stanza (which means stand or halt.) (Such stopping periodically also helps the congregation stay together or come back together.)

Also much movement is used in the museums here to help people (children and adults) approach works of art with a greater sense of openness and to better sense the intentions in the art works.

I just returned from experiencing Mary Craighill's choreographies for "A Christmas Concert" at St. Mark's Church on Capitol Hill. What rich treasures Mary Craighill has to share with those of us who plan to be at the Guild's national institute in June which she will serve as a major resource leader! Of course, her works are superbly crafted and skillfully performed; but I am still ecstatic about the brilliance of Mary Craighill's sense of color and humor in choreography! Here is a person from whom we have much to learn for liturgical dance!....

WISCONSIN -

Welcome, Ruth Browne! It is the first time Pat Harper has received news to report from the state of Wisconsin on her Midwest mailing list. Ruth is director of the Community of the Living Spirit Movement Group. From Godspell, the group presented a Liturgical dance using four women. Using three eighth graders (Girl Scouts from Menomonie Indians) a father narrating and the Choir humming, Indian Sign Language was demonstrated. Other works Ruth has done are: Advent Wreath Processional, All Good Gifts and The Lords Prayer, honoring the American Indian.

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THE GUEST COLUMN (Mary Craighill is to be one of our leaders at Blue Mountain this June.)

"Understanding Modern Dance" by Mary Craighill

Probably the first thing that should be said is that Modern Dance, along with Modern Art and Modern Music, does unquestionably tend to evade patent and specific explanation. The very acceptance of this fact by the viewer can help to ease his sense of frustration at his lack of comprehension, and his consequent tendency either to flail himself unmercifully for his ignorance and stupidity or to turn on the artist and label him a deliberate mountebank. Now, the artist in question may be a mountebank, or the same viewer may be stupid - these two possibilities must always be taken into account - but the general cause of lack of rapport between the modern artist and his audience, we believe, has deeper roots.

Modern Dance emerged from the decadent ruins of the theatre dance of the nineteenth century. At that time any idea of communion between artist and audience - or even of meaningful communication - had been lost to the current absorption in sentimentality and dilettantism. Ballet's bill of fare consisted of empty flattery, escapism and prettiness, conveyed by an ethereal technique, acrobatic stunts, fanciful plots, and the most obvious pantomime. The ballet had lost contact with theatre as edification and catharsis and had become merely entertainment and decoration. Its one virtue was that since it had so little to convey, it took practically no effort on the part of the audience to understand it.

However, art has a way of rejuvenating itself and all the arts at the turn of the century underwent sudden and radical changes. A new movement in dance appeared, later to be known as Modern Dance, which not only developed into a unique art of itself, but also helped to infuse new life into the ballet. This movement was characterized by its repudiation of the accepted language of the dance and its reversion to a more primitive concept of the function of the dance. Primitive Man did not dance to exhibit himself or to entertain others but to forge, through the outpouring of his physical energies, some contact with the mysterious forces which he knew were influencing his life. Modern Dance does essentially the same thing; it tries to come to grips with the real problems of Modern Man - the outer problems of the world he inhabits and the inner problems of the world which inhabits him. But the method of communication between dancer, or choreographer, and audience

is different from that of primitive times and herein lies the problem. Primitive dance was a communal dance, wherein all participated, and through participating, understood. Furthermore we assume that the hopes and needs and fears of the participants were more commonly felt than in our highly diversified and individualistic society.

Modern Dance is a spectator sport, and the audience must rely on its sympathetic intuition and its kinesthetic imagination to grasp its intent, which is the objectified state of mind of one very individual personality - the choreographer. This is a large order. It is complicated by the fact that the choreographer's inspiration, coming as it does from the deeper levels of his consciousness, is not always thoroughly logical and clearcut, even to him. Then, instead of using an approved vocabulary, or technique, to communicate his idea, he travels directly from idea to movement, inventing his technical means of expression as he goes along. Indeed he even consciously avoids cliches and strives for original movement. Needless to say, this intensely individual method of creating in dance leaves much room for the mediocre and the downright poor and makes the burden of judgment by the public even more difficult.

Generally speaking, the movement of Modern Dance is close to natural gesture and to actual physical sensation. By kinesthetic imagination we mean the recreating in one's own muscular imagination motional states of the body which are a direct consequence of emotional states of the mind. As examples, anger expressed by sharp, piercing movements of the extremities, joy and exaltation by the extended torso, despair and anguish by the contracted torso. The amount of tension in the dancer's body and the intensity of the movements, the tempo and amount of sharp accent of the movement, the designs of the body - whether rounded and serene, open and passive or angular and aggressive - movements of harmony and of disharmony, movements pushing or pulling down to earth and hell, movements pushing or pulling up to the sky and heaven - all these combine to illumine the dance's meaning. The audience must be introspective and must constantly refer to its own muscle-emotional sense and its own intuitive awareness of states of feeling.

We say states of feeling because it is in these undercurrents of man's consciousness - that almost dream quality of much of his awakeness - that Modern Dance finds its motivation. If you demand well-reasoned, or well-rationalized, explanations of man's existence and behavior, or if you must deny the upsurge of some of its more illogical manifestations, then you will find Modern Dance baffling or even revolting. But if you have yourself felt the unreality of much that is taken for real, if you have felt the silent hypocrisy of much that is taken for granted, if you have faced and pondered, or even been defeated by, some of the undeniable subterranean disturbances in yourself and others, then you may find in the Modern Dance a new kinsman.

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The above is an unpublished statement offered as an aid to the understanding of works presented by Miss Craighill's chancel dancers.

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E X T R A ! ! !

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One - on Mary Craighill:

From Dance Magazine September 1973: "Linking up Live with Mary Craighill and The St. Mark's Dance Company"by Joyce Warren

"Nothing pleases a dance critic better than to be able to go overboard with enthusiasm about a company or a performance. In 1966, when I first saw an eight-member troupe called the St. Mark's Chancel Dancers, I wrote my excitement into a review in the Washington Star. The St. Mark's people had no idea how good they were, I said. 'They can hold their own with anybody in town, but you would never know it the way they hide behind the Library of Congress where only their closest friends can find them.'

"The hideaway is St. Mark's Episcopal Church, which gave the company a home over a period of ten years. Since that time, the St. Mark's Chancel Dancers have stepped outward and upward, changed their name, and introduced the joys of dancing to thousands of Washington inner city folk as well as hundreds of northern Virginia school children. ...."

(This article will be concluded Spring Issue.)

Two - on Doug Adams new booklet:

(The following paragraphs and table of contents are taken from Doug Adams' new booklet "Involving the People in Dancing Worship: Historic and Contemporary Patterns" which is in preparation. Anyone interested in obtaining it should drop a note to Mrs. Collins C. (Kay) Clark, 636 Fountain St. N.E., Grand Rapids, Michigan 49503. Doug prepared this booklet especially for the Sacred Dance Guild; and all proceeds go to the Ruby Henderson scholarship fund of the Guild. Doug stresses that this article gives his latest research, designs, and experiences in involving people in dancing worship -- much of this material is not in his book "Congregational Dancing In Christian Worship." The new booklet provides all the needed information on both the order of worship and dance movements for people to reenact the different traditional patterns of worship with dance that have characterized the Christian church in many periods.)

"Involving the People in Dancing Worship: Historic and Contemporary Patterns" by Doug Adams

Contents:

Historic Worship Services With Dance:
- Early Church Worship in Dance
- Medieval Church Worship in Dance
- Eastern Orthodox Worship in Dance
- Seventeenth and Eighteenth Century New England Worship In Dance
- Nineteenth Century American Worship in Dance

Contemporary Worship Services with Dance
- Processions and Recessions
- For the Confessional and Assurance
- For Carols and Choruses
- For the Lord's Prayer and Creed
- For Offertory, Doxology, Peace, and Communion
- For Dance Choirs to Involve Congregations

Resources

"The most effective way to draw the people to dance in worship is to reenact worship services from various periods in the history of the faith; for in truly traditional Jewish and Christian worship services before the mid-nineteenth century, the people were worshipping with much movement. Even the most conservative church member i not likely to object to the request, 'Let us do worship one Sunday in the way that the founders of our tradition did it!' And such traditional services become major educational experiences helping people realize not only that dancing by the people is traditional but also how and why the faith prompted people to dance.

"This booklet closes with modern patterns through which the congregations may translate their beliefs into the creation of choreographies for themselves, dance choirs, and soloists so that what is danced in worship grows from the congregation and is sensed as a part of the congregation's own body."

Three - from Mary Jane Wolbers:

Evaluation of a Sacred Dance Work
(adapted from a form used by the late Virginia Lucke at workshops where choirs observe and criticize each other's presentations)

A. Mood

1. Was the effect of the presentation one of worship?

2. Did you feel that the participants were worshipping? just "going through the motions"? some one and some the other?

3. Did it give you the feeling intended by the dance (such as thankfulness, wonder, joy)?

B. Meaning

1. Do you think this idea, hymn, scripture, or prayer will be more meaningful because you have seen it presented in dance form?

2. What did you especially like about it?

3. Have you any suggestion for its improvement?

C. Technique and Choreography

1. Did the participants work well together as a group?

2. Did the pattern hold together as a total unit from the beginning to the end (entrance and "walk off" included)?

3. Did the movement flow easily and smoothly?

4. Were the gestures and movement consistent with the mood of the work? expressive or descriptive of the idea which motivated the dance?

5. Did anything about this dance intrude upon the mood of worship or distract you? If so, be specific, please. (Was it a certain phrase, gesture, individ-

ual performance, floor pattern, sequence of movement, quality of movement, costume, hair-do, makeup, jewelry, lighting, accompaniment, or ___?___)

6. Suggest possible modifications to alleviate this problem (5).

D. A Sharing Fellowship

1. Was the dance performed with conviction? (Did the dancers believe, and did they project this belief through movement?)

2. Have you ever danced on a similar theme, or used the same scripture, music, etc.?

3. If so (2) was this presentation more or less satisfying than your own? Why?

LETTERS TO THE EDITOR

(Ed. Note - Just when SDG feels everyone knows of SD - there comes a letter such as the following:)

Dear Mrs. Intravaia,

For the past five years of my seminary training, I have been interested in dance as an expression of sacred worship. I have been taking class regularly at the Ellis-DuBoulay studio in Chicago, Ed Parrish School, Betsy Huskind School of Dance, and now I am on scholarship at the Ruth Page Dance Foundation. I am principally a ballet dancer but I have some background in Modern Dance through Richard Arne (Martha Graham technique). Before I am ordained into the Diocisan priesthood of Chicago, I would like to be some sort of authority in sacred dance. I wish to dedicate my life to a ministry developing new forms of liturgical worship. I have staged some attemps in liturgical dance. For three years, we have had a dance processional and recessional for Palm Sunday in the seminary. I have done solo work and choreographed an Our Father, Thanksgiving Agape dance, some multi-media dance prayers for paraliturgy. I also constructed a "Dance in Prayer" workshop which I put on around the Chicago Area. Right now I have a reputation of competency in this field of worship, while knowing quite well that much of my knowledge is only intuitive and subjective theorizing. I feel I need more education and support in this art, and so this is why I write to you. In our seminary program we are allowed to take some time off (usually 8-10 weeks) to concentrate in a particular field of ministry. It is called CPE (Clinical Pastoral Education). Up to this point CPE has meant professional supervision in an ecumenical program regarding pastoral clinical ministry to a hospital, state prison or parish situation. I think this program can be broadened to include clinical pastoral education in more particular ministries such as sacred worship. At this moment in my formational growth there are large gaps I have not been able to fill alone. Possibly this gap can be bridged in a term of study through your Sacred Dance Guild. If you feel I have valid reasons to believe this (since I am ignorant of the way your firm operates), please respond and tell me the steps I must take in order to enroll as your student and what is expected of me personally and financially. I would like to come in August of '75 or sometime around then. If this is feasible, tell me soon so I can work out the program and financial fee with the rector of our seminary.

I would have to prove to him that I would be supervised, that I would study in an ecumenical setting, and that I can apply my study on a pastoral level. From what I have read about you in the Liturgy Magazine, all three of these elements could be handled by you directly or indirectly.

To make this education more clinical, I could notate my observations and insights to bring back to the seminary as a presentation of some sort. I could learn the choreographic notation to some work in your religious repertory and stage it in the seminary auditorium. All of this would be exciting for me to busy myself with. I hope something can be done to materialize even part of this dream.

signed Ted Ploplis
2nd year theologian
St. Mary of Lake
Seminary, Mundelein,
Ill. 60060

(Readers: Do write him. This Newsletter will go to him and will give him a chance to find resource people near him - also books, etc.)

##########

To Become a MEMBER OF SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual

expression. Several types of membership are available.

Rates: Regular (1 year).....$5.00
Regular (2 years)..... 8.00
Student (1 year)..... 3.00
Group (1 year).....15.00
Sponsor (1 year).....10.00
Sponsor (2 years).....15.00

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Helps and Guidelines (Aids for clergy and dance directors)

80¢ 1. "Consideration for Starting a Dance Choir"
60¢ 2. "Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00 3. "Using Creative Movement in Religious Education"
60¢ 4. "How to Plan a Sacred Dance Workshop and Bibliography"
Free 5. The Sacred Dance Guild Brochure

Special Offer: Entire Kit at $3.00

Additional 25¢ charge for single copy mailings. Please send order and payment to:

Helps and Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

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(Ed. Note: The following is a brief form of the Application)
Application Form for Scholarship Aid Through the Ruby Henderson Fund
Name:__Address:__Telephone:__Church where active:__Sacred Dance Guild Member__How long___ Resumé of activities (dance training previous SDG events attended, performances, participation in dance groups, etc.)____ What is your concept of the use of dance as religious art?__Event for which financial aid is requested:___Of what value do you hope this event will be?__Cost of event to you__How much can you finance yourself___ If scholarship aid is limited, do you have other resources?__Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.):___ ___ ___. Send application to: Carlynn Reed, 31 Church Street, Shelton, Connecticut 06484

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LATE * LATE * L A T E N E W S

California -

Jacqueline Meadows led a dance worship for the west bay area in July at Aldergate United Methodist Church in San Francisco. The workshop provided a beginning experience in dance for some. The workshop was movement experiences, response to sounds, and individual help for those planning to perform dance in their churches.

**

A Sister Celebration sponsored by the Bay Area Ecumenical Women, Sunday Nov. 24, 1974. The Service was led by Clergy Women of the area and dance was a part of the service. Sandy Parks of Pacific School of Religion led a movement group during the call to Worship that involved the congregation. Jacqueline Meadows through dance, communicated the feelings of oppression and freedom felt by the woman at the well, woman taken in adultry and the prophetess Anna.

**

Jacquie Meadows led a workshop at the Teachers' Faire, Nov. 23 in Mountain View. It was a fun experience in exploring ways dance may be used in the classroom and worship to facilitate, enhance, and renew the message within the Judeo-Christian Heritage. There was instruction and participation in movement for all ages.

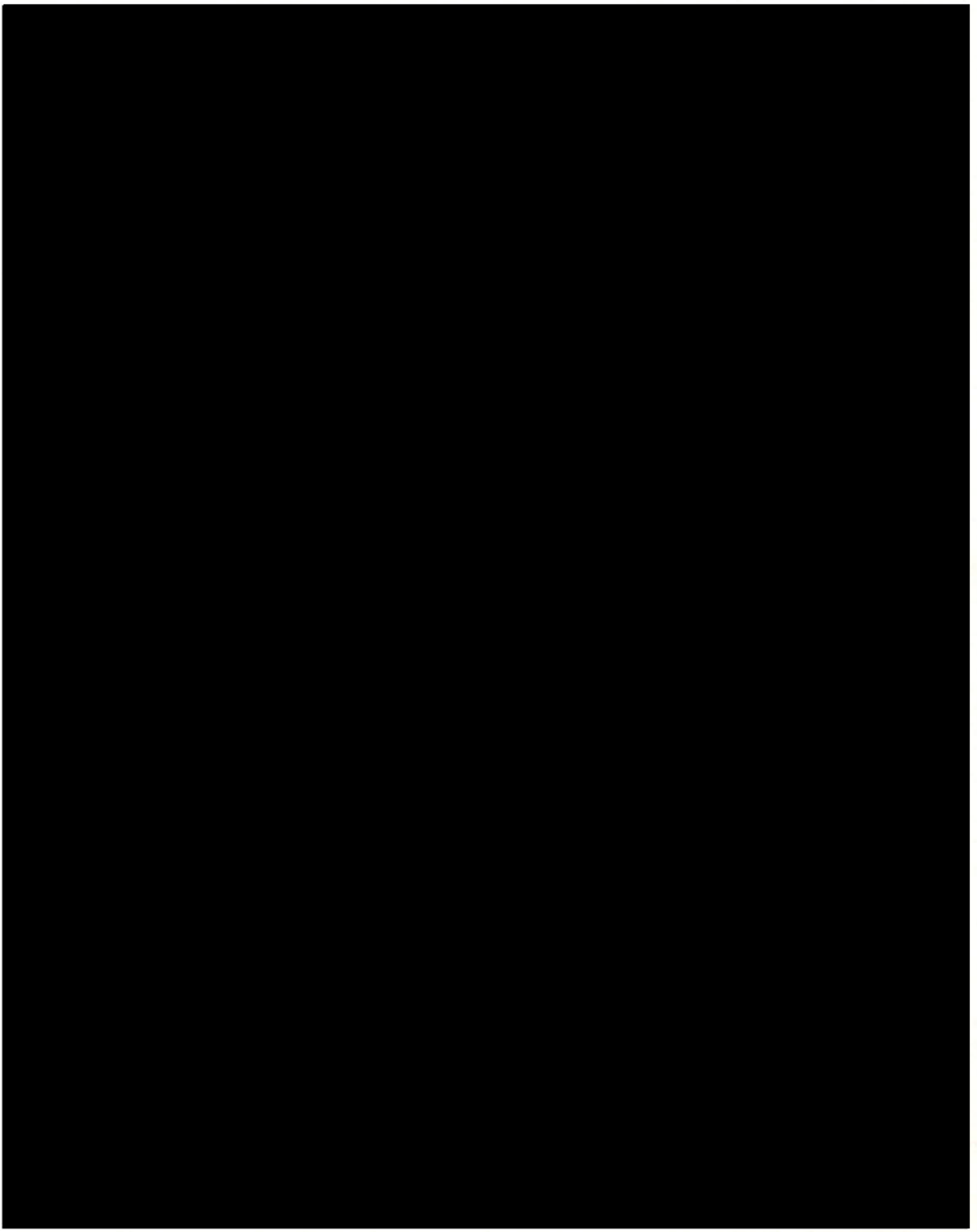
**

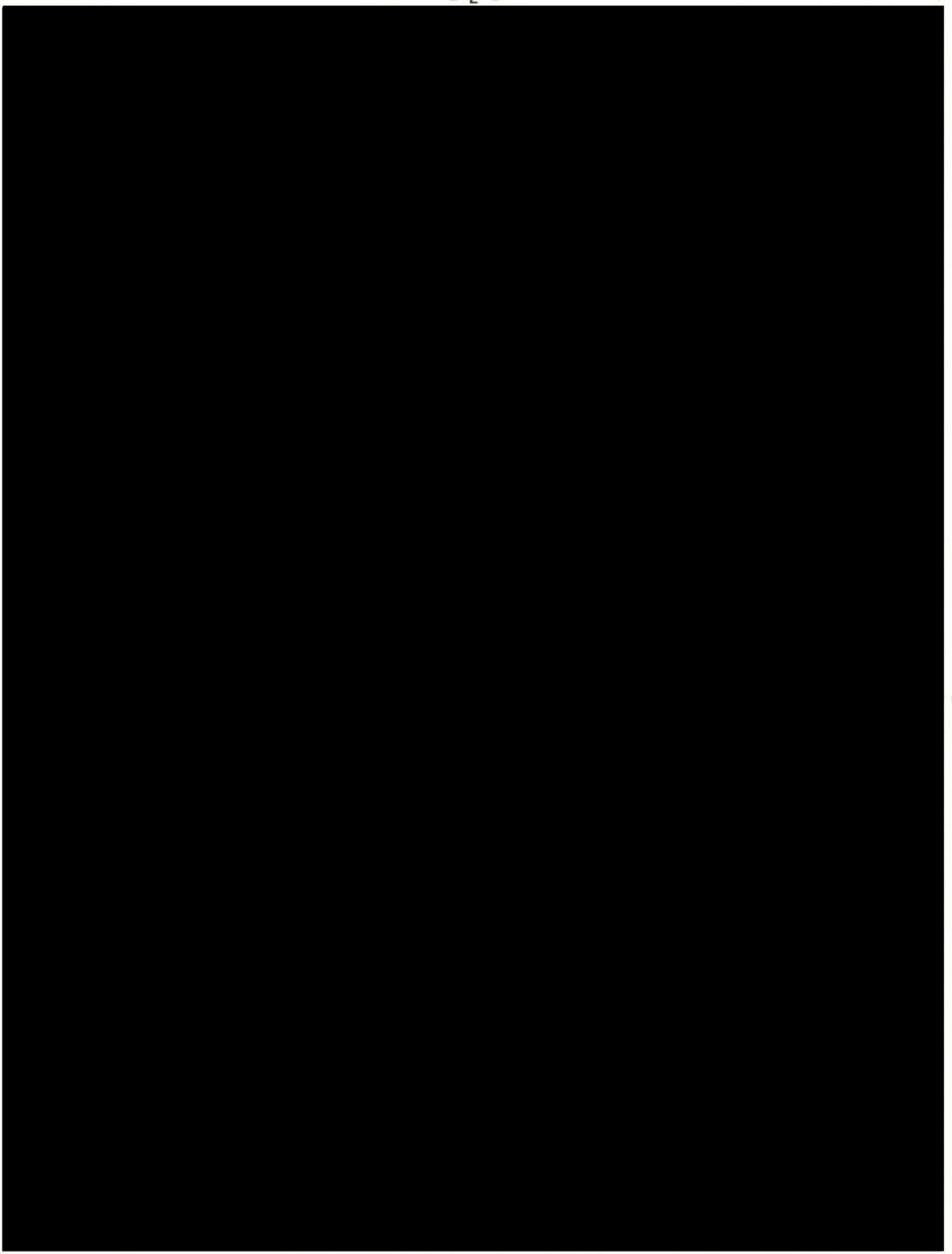
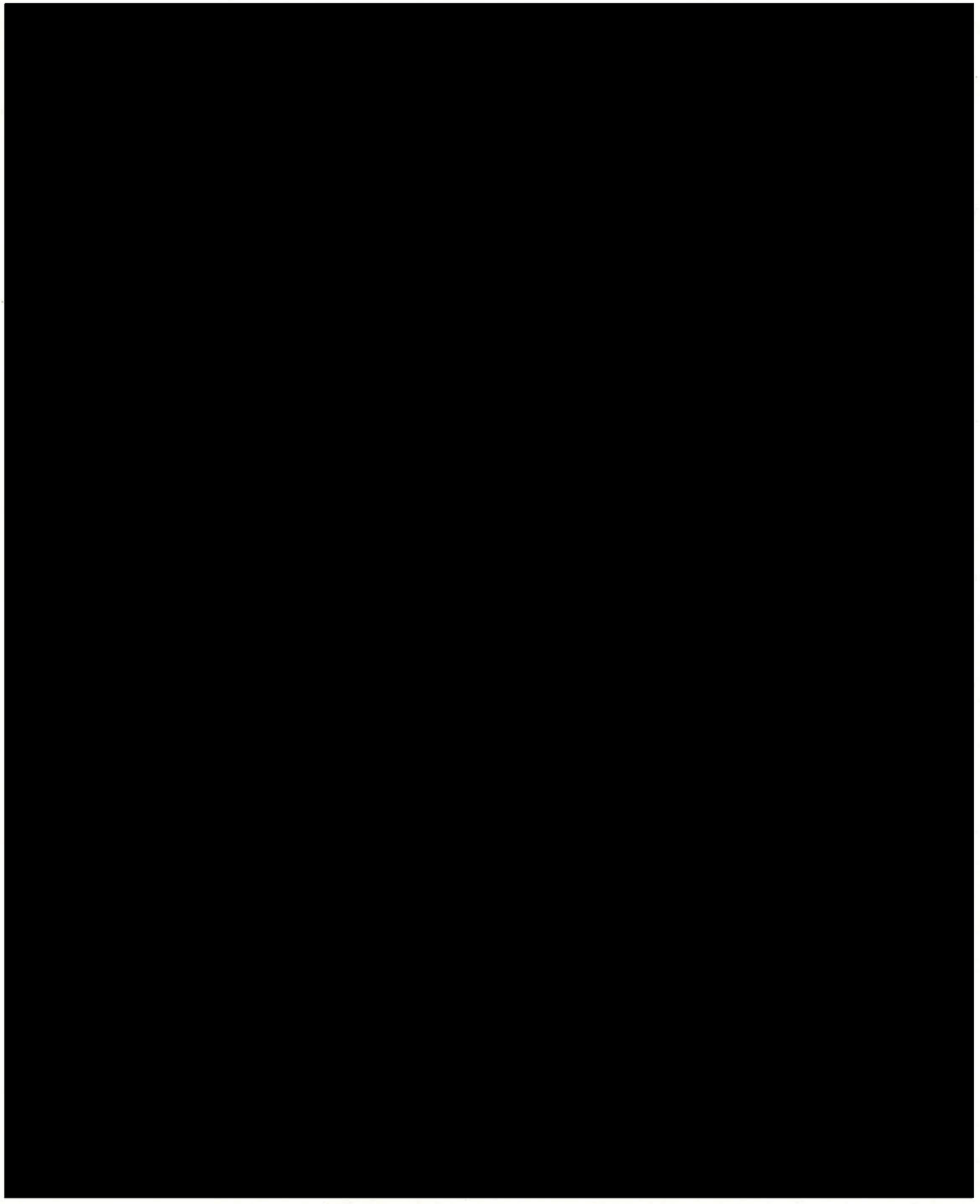
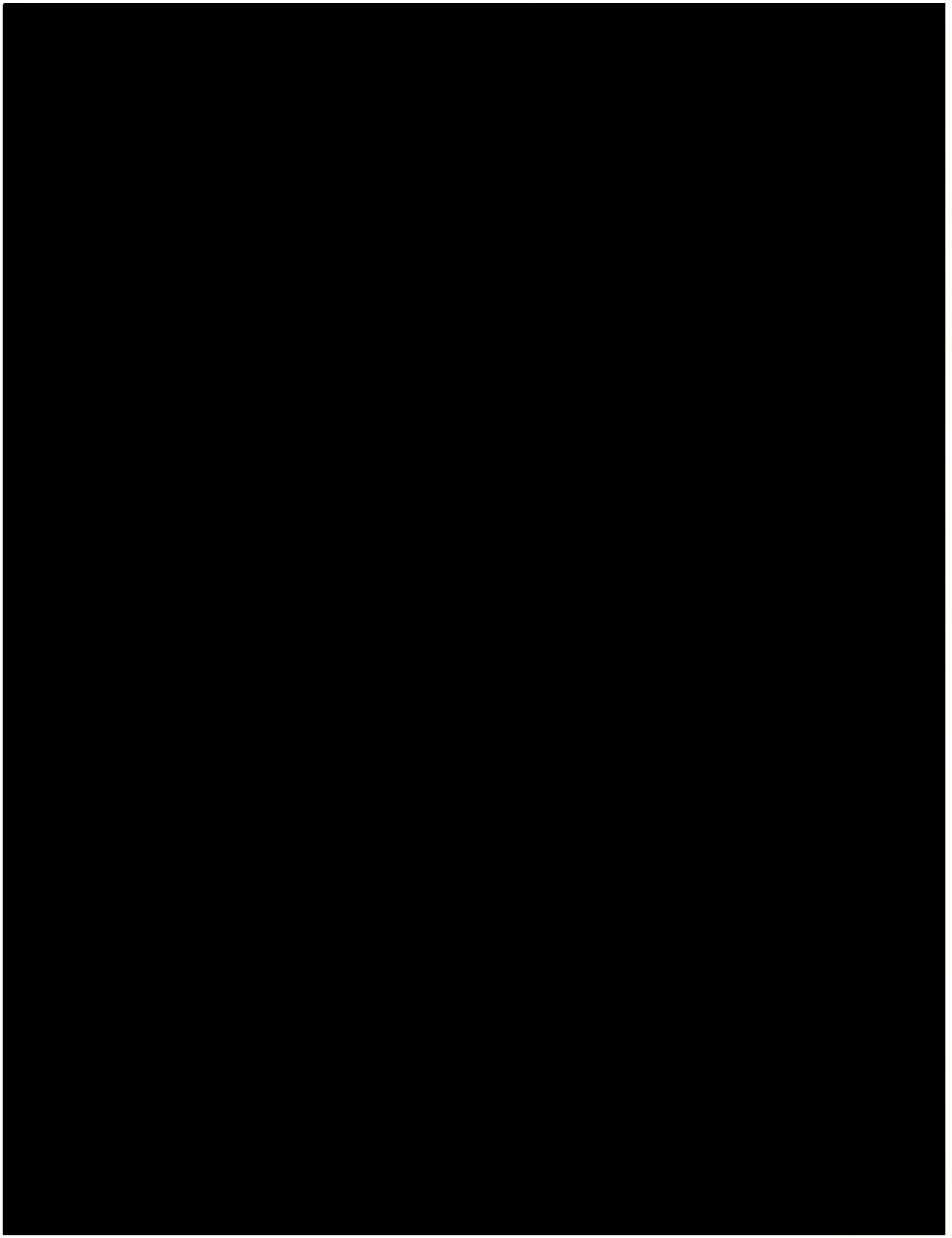
A dance workshop will be held at St. Paul's Methodist Church, March 21-22 in S. San Francisco, Calif. The workshop will use video-tape, will work on basic themes in dance, and move from body movement to conscious interrelatedness of religious and Biblical themes. Mary Hynding and Jacqueline Meadows are coordinating the event. For further information call Jacquie Meadows at 415-588-569. Publicity will be sent out in Feb.

**

(Ed. Note: There is much news from California and the surrounding area which will be carried in the Spring Issue.....)

MEMBERSHIP LIST
January 1975

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